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Landscapes
by
ANDRÉ MASSON

November 8 — 26, 1949

BUCHHOLZ GALLERY
CURT VALENTIN
32 EAST 57 STREET • NEW YORK

19. XI. 1949.

Notes on Landscape Painting

By

André Masson

¶ If one admits that, with the exception of abstract painting which takes its vocabulary from the geometric or molecular world, since its beginning painting has placed itself within certain traditional categories—portraiture, landscape, and more recently composition, nudes, and still life—one must also agree on the following: since almost half a century painters have manifestly, if under the pretext of plastic research, taken ad-

vantage of the last category. A Himalya of still lives has been the weight of painting's balance sheet since Impressionism with very few landscapes. Aesthetic explanation is the renovated dominance, since cubism, of intellectualism.

¶ One can discover other reasons: The ever extending domination of the towns; the mechanization of the country, which after having killed folklore goes as far perhaps as the suppression of the landscape painter.

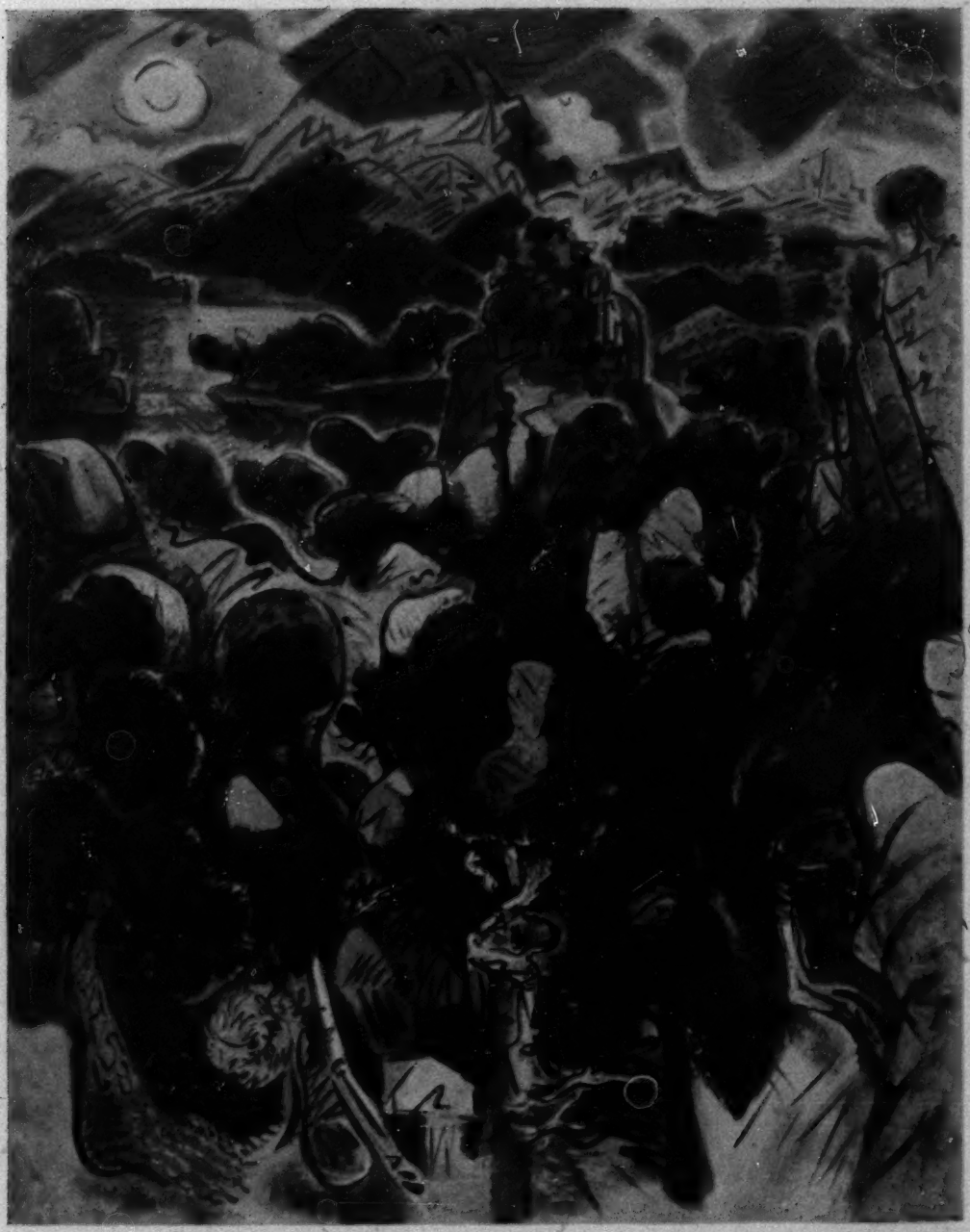
¶ What of it!

¶ Yet everyone enjoys a spring, a tree in flower, and the clouds, the marvelous clouds.

¶ It would be interesting to discover why Italy has produced no landscapist while Holland, France and England have had such great ones.

¶ Do not let us speak of a return to landscape painting, but rather of a rediscovery of nature. Corot, Renoir and Bonnard went so far as to make their figures and nudes like landscapes. The contradiction has been to never reduce the world to a state of still life in the literary sense of the term.

¶ One should not forget the wisdom of the asiatic which considered landscape painting a "state of the soul" and a supreme means of joining the unutterable.



THE PAINTER IS LORD OF ALL TYPES OF PEOPLE AND OF ALL THINGS

by Leonardo da Vinci

If the painter wishes to see beauties that charm him it lies in his power to create them, and if he wishes to see monstrosities that are frightful, buffoonish, or ridiculous, or pitiable, he can be lord and God (creator) thereof; and if he wishes to produce inhabited regions or deserts, or dark and shady (cool) retreats from the heat, or warm places for cold weather, he can do so. If he wants valleys (likewise) if he wants from high mountain tops to unfold a great plain extending down to the sea's horizon, he is lord to do so; and likewise if from low plains he wishes to see high mountains, or from high mountains low plains and the sea shore. In fact, whatever exists in the universe, in essence, in appearance, in the imagination, the painter has first in his mind and then in his hands; and these are of such excellence that they are able to present a proportioned and harmless view of the whole that can be seen simultaneously, at one glance, just as things in nature.

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from PARAGONE, A comparison of the Arts, Oxford University Press.

LITHOGRAPHS

1948-1949

Frog [color]
12 x 19"

Frog
11 x 16¾"

Rascasse
16¼ x 22½"

Pot of Hyacinths
18⅜ x 12"

Fog over the Valley of Arc [color]
16 x 21"

Portrait of Tal Coat [color]
17½ x 12½"

The Rose Mountain
17 x 23½"

Sheltered Stream [color]
14¾ x 19"

Montagne St. Victoire
17⅝ x 23½"

Blue Vase [color]
14½ x 11½"

Bathers
12½ x 14¼"

Sheltered Stream
14¾ x 19"

Frog

Montagne St. Victoire

Rascasse

Sheltered Stream

Catalogue

OILS

1 Tower and Boats
1946. 40 x 23"

2 Cedar Tree and Setting Sun
1946. 22 x 25"

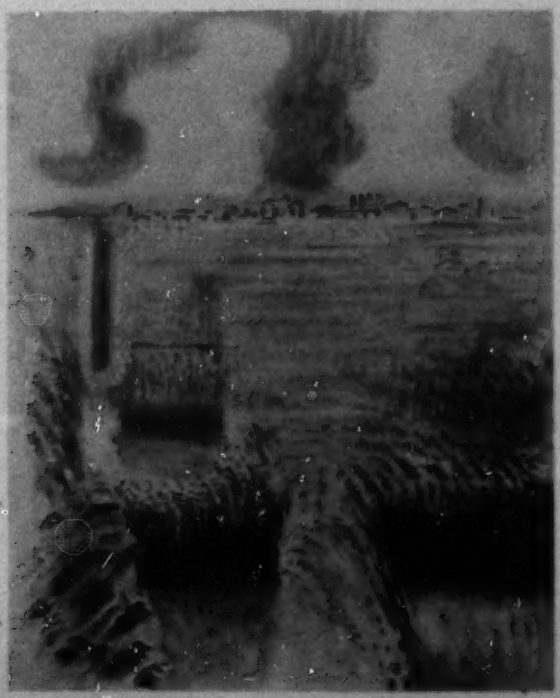
3 La Rochelle
1947. 38 x 32¾"

4 Quarry at Bibemus
1948. 38¼ x 51"

5 Cavern
1948. 21½ x 18"

6 Tree
1948. 45¾ x 35¼"

7 Grand Landscape
1948. 57½ x 45"



8 **Turbot**
1949. 19½ x 25½"

9 **View of Aix-en-Provence**
1949. 25¾ x 39¾"

10 **Old Plane Trees**
1949. 32½ x 37¾"

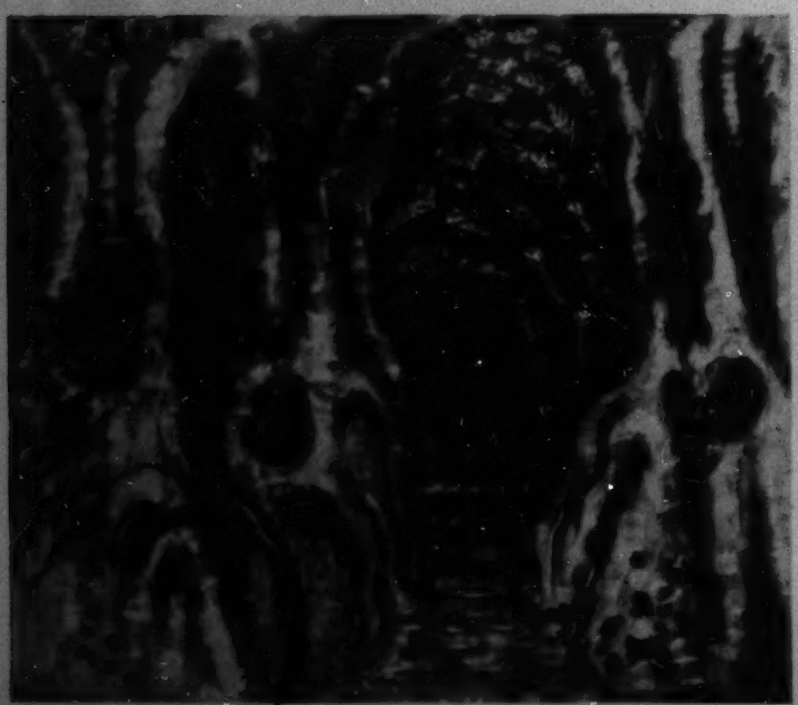
11 **Aix Countryside with Threatening Sky**
1949. 28¾ x 36¼"

12 **Camargue**
1949. 36¼ x 28¾"

13 **Rising Sun over a Torrent**
1949. 29¾ x 35¼"

14 **Camargue and a Bird**
1949. 25½ x 19½"

15 **Small Valley**
1949. 20¼ x 25¼"



[10]

[11]

16 Gorge
1949. 25½ x 18¼"

17 Fig Tree in Sunlight
1949. 24 x 19¾"

18 Shrubs in the Rain
1949. 18¼ x 21¾"

19 Aix en Provence
1949. 12¾ x 16¼"

20 Fish
1949. 25½ x 32"

21-30 Lithographs

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ANDRÉ MASSON

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